Gout Doc
Ont
Ed
1914
cop 1

Department of Education, Ontario

Educational Pamphlets. No. 5

1914

Decoration of Schools

and

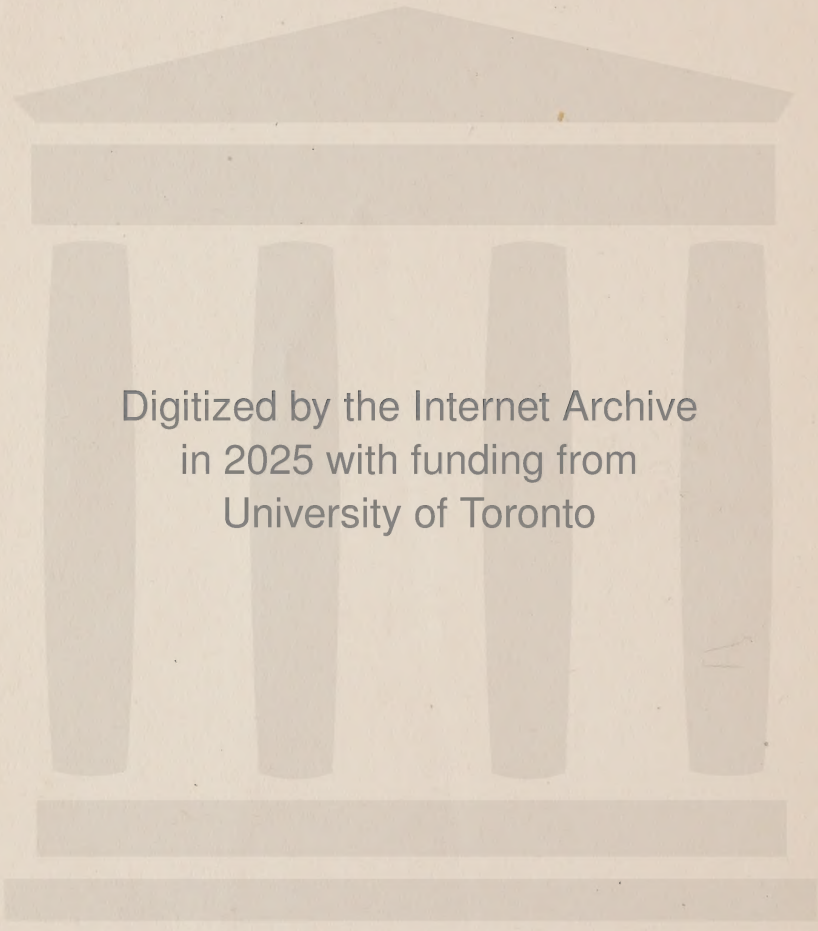
List of Reproductions of Works of Art

NORMAL SCHOOL
LIBRARY
TORONTO

371.6
On8D

OISE/UT LIBRARY
3 0005 0315 1281 0
AZQ-8922
OHEC
371.62 .L773
List of reproductions of works of art
14
1914.

NORMAL
LIBR
TOF



Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

https://archive.org/details/educationalpamph00onta

Department of Education, Ontario

EDUCATIONAL PAMPHLETS, No. 5

1914

LIST OF REPRODUCTIONS OF WORKS OF ART

A Selected List of Reproductions of Works of Art Suitable for Art Study and for the Decoration of Schools.

Information Concerning the Purchase of Pictures, and Suggestions for the Decoration of Schools.

Prepared by the Committee on Art Instruction Appointed by the Ontario Society of Artists at the Request of the Department of Education.

PRINTED BY ORDER OF

THE LEGISLATIVE ASSEMBLY OF ONTARIO

TORONTO:

Printed and Published by L. K. CAMERON, Printer to the King's Most Excellent Majesty

1914

NOTE

This Manual is the property of the Board of School Trustees and is intended for the use of the teacher only, and not of the pupils.

_____

(Name of Board of Trustees.)

If a copy is desired by the teacher, it can be obtained at the Department of Education, Toronto, for 25 cents.

81

Copyright, Canada, 1914, by
THE MINISTER OF EDUCATION FOR ONTARIO

Govt Doc
Ont
Ed
1914
Cop 1

DEPT. OF EDUCATION
HISTORICAL COLLECTION

CONTENTS

PAGE

Frontispiece 4

Construction and Equipment of the School 5

Architecture 6

Interior Decorations 6

Colour Schemes 7, 16

Mural Decorations 5, 6, 8, 9, 11, 24

Different Kinds of Reproductions 10

Pictures—For Study, for Decoration 11

Framing and Hanging of Pictures 12

Casts—For Study, for Decoration 13

Pictures and Casts 13

Ordering Pictures 13

Lists:

Architecture—Various Types 14

Sculpture—Various Periods 15

Pictures—Various Schools 17

Japanese Colour Prints 24

Classified Lists:

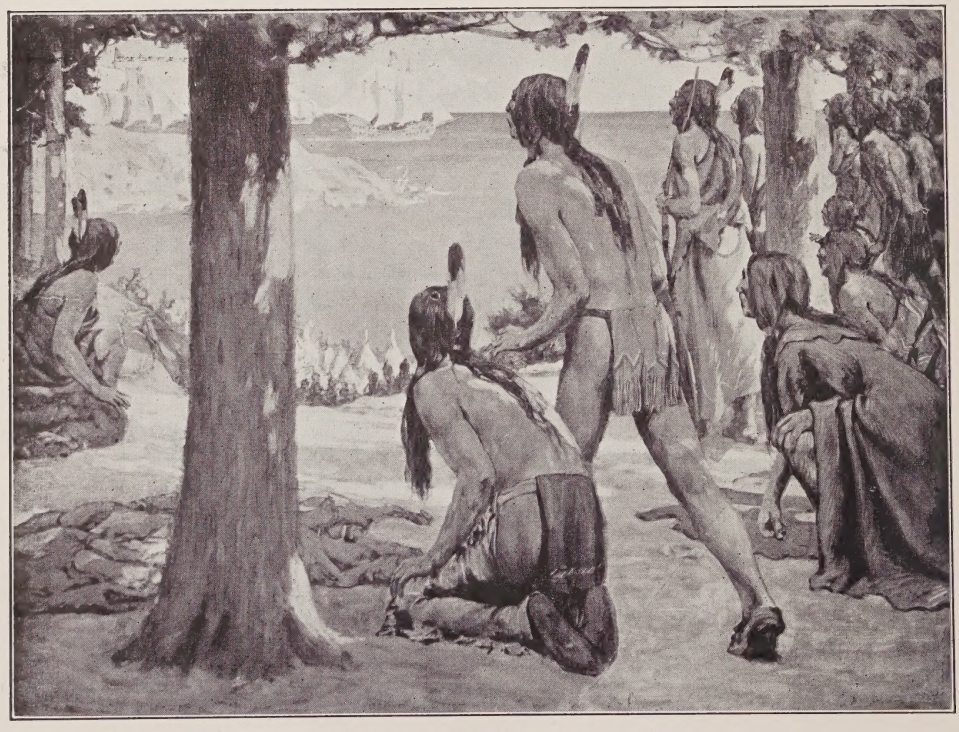
Kindergarten and Primary 25

Intermediate 25

Senior 29

List of Publishers of Reproductions 30

Spring. Mural Decoration by G. A. Reid, R.C.A.



The Coming of the White Man. G. A. Reid, R.C.A.

Mural Decoration. Gustav Hahn, R.C.A.

EDUCATIONAL PAMPHLETS, No. 5

SCHOOL DECORATION

The Department of Education of the Province of Ontario makes provision for the training of the teachers of Art and prescribes a Course of Study in Art for the schools. This pamphlet is intended to aid the teacher by offering suggestions for the selection and purchase of pictures and casts for study and decoration, for the colouring of the walls and ceilings of schools, for the proper framing and hanging of pictures, and for the general decorative treatment of the interiors of school buildings.

The Department expects teachers and boards to give due attention to the subject of school decoration, and under certain conditions it offers financial encouragement in the form of grants for the purchase of pictures.

CONSTRUCTION AND EQUIPMENT OF THE SCHOOL

A favourable environment for school children is of such educational value that every effort should be made to provide it. The influence of good surroundings, together with school work in art expression, contributes, both directly and indirectly, to the training of the pupil in the appreciation and understanding of art in its varied aspects. The following is a statement of the requirements for the proper construction and equipment of the school on the aesthetic side:

1. A good style of architecture.
2. Suitable and harmonious colouring of woodwork, walls, and ceilings.
3. Mural decorations of a fixed and permanent character, appropriately designed and painted, for such wall spaces as are suitable.
4. Reproductions of notable works of art both in painting and in sculpture, properly placed and arranged. Pictures which illustrate history, including that history which helps to develop the patriotic sense, should be supplied. All trivial and unworthy forms of art should be excluded.
5. Suitable reproductions of works of art of all kinds, for class study.
6. The design and colour of school-book covers and the typography and illustrations of books.

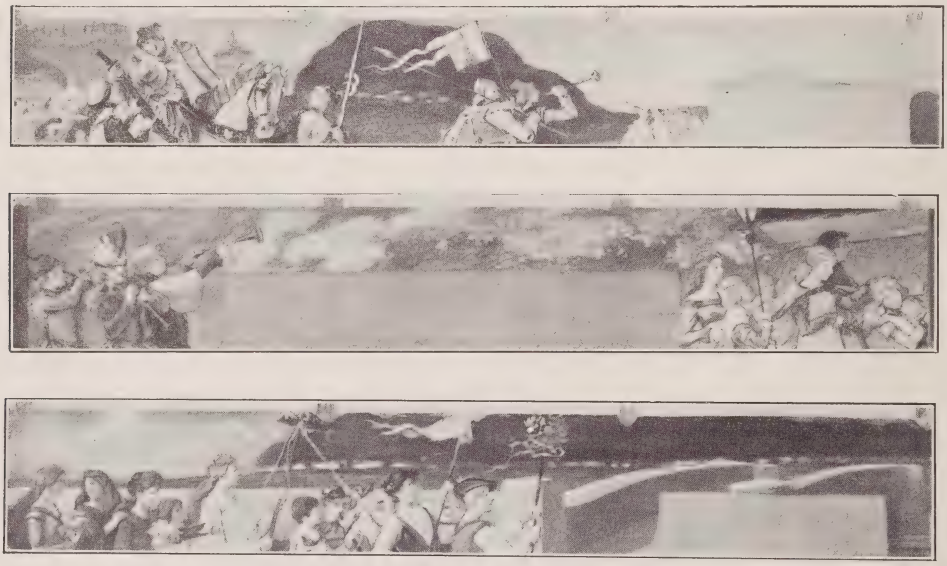
ARCHITECTURE

The architecture of our schools should be of the best. It should be suitable to its purpose, without pretentious material and ornamentation, and it should be simple, whatever the cost of the building. Moreover in all forms of architecture worthy of the name, the surroundings must also be taken into account. The building should be properly placed in the grounds, and there should be a harmonious relation between it and the trees and shrubs which are to form its setting.

INTERIOR DECORATIONS

When a good style of architecture has not been adopted at the beginning, it may, nevertheless, be possible to make suitable improvements. Interior alterations may be profitably made, in many instances, by the substitution of more artistically designed woodwork; and even when this is beyond the resources of the school, a great improvement may often be made by an attractive coat of paint.

The habit of decorating kindergarten rooms with tissue-paper ornaments and garlands should generally be avoided. On special occasions a scheme, carefully designed and carried out, may be both desirable and appropriate, but such decorations should always be removed when the occasion has passed.



Mural Panels—A Mediæval Procession. Gustav Hahn, R.C.A.

Mural paintings should be provided only when they can be made a valuable adjunct. In composition and colour they should harmonize with the immediate surroundings. They should consist of simplified landscape or figure subjects—historical or allegorical in character—but, in the latter case, any symbolism which is employed should be so simple and lucid that it will be immediately understood by a child of ordinary intelligence. Landscape paintings are the most easily obtained of all permanent decorations. Such paintings may be executed at a comparatively low cost; they are always desirable for a school-room; and without attracting the attention too strongly, they serve to stimulate the imagination. When landscape paintings are too costly, stencilled landscape or conventional frieze designs

may be substituted. They serve to relieve the bareness of the upper portions of the rooms, and provide the colour required. Painted decorations and frieze designs should be intrusted only to the best artists. They are usually willing to undertake the decoration of large spaces for a moderate remuneration.

COLOUR SCHEMES FOR INTERIORS

The walls and ceiling should have a hard, smooth, white finish. On account of the dust that gathers on it, the rough plaster finish is objectionable. A suitable base having thus been provided, the selection of the colours is the next important question. Colours should be chosen, not only on account of their beauty, but also for their effect upon the mental and physical condition of the children and the teacher. Neurologists maintain that many cases of headache and other forms of nervous irritation are due to the glare of bare white walls or to the effect of unsuitable colours.

In the treatment of colour the amount of light that enters the room during school hours is an important factor. With a northern exposure there will be little sunlight; with a southern exposure the sunlight will be strong all day and, with an eastern or western exposure it will be strong only in the morning or afternoon. Accordingly, if the room is poorly lighted, the colour scheme should be in light tones; and, if it is well lighted, the colour scheme may be darker. Dark tones must, however, be used with discretion, because they diminish the apparent size of the room and, more particularly, because a wall should be a back-ground, not a prominent feature. A room with a northern exposure should, therefore, be treated with warm, light colours; that is, colours into the composition of which enter the orange or orange-yellow rays; while a room with direct sunlight should be treated with soft, cool, deep tints; that is, those into the composition of which enter green or blue-gray, or blue-green. The brighter tones of red are trying to the eye, while blue and its tones shading to violet are depressing. What is especially wanted in a colour scheme is restfulness to the eye.

Moreover, the colour of the walls should harmonize either by analogy or by contrast with that of the woodwork, whether painted or of the natural colour. With oak, for example, analogy requires tints of yellow and orange, such as cream, buff, and light tan or brown; whereas contrast requires tints between blue and green, such as green-grays, light olive, and light Dutch blue. If the room has a southern exposure, the contrasting colours will be used; if not, the analogous ones. Very bright colours may be used in lines along the edge of the ceiling or near the book-case. In moderation, they tone up the general effect.

The colours of the hallways may be darker in tone; but, if pictures are hung on the walls, the colours must be selected so as to form a proper back-ground. The lighting of the hall must also be taken into account. Green and terra-cotta will usually be found to be very suitable.

The colour of the ceiling should be a *very* light tint of some colour found in the finish of the room, or it should be of a contrasting colour.

Following page 16 are illustrations of colour schemes for interiors. The colours used in the sketches can be produced with the following pigments: Yellow Ochre, Burnt Sienna, Burnt Umber, and Cobalt Blue.

Mural Decorations in Rosedale Public School. J. W. Beatty, R.C.A.

Mural Decoration in Rosedale Public School—Spring. J. W. Beatty, R.C.A.

Mural Decoration in Rosedale Public School—Summer. J. W. Beatty, R.C.A.

Mural Decoration in Rosedale Public School—Autumn. J. W. Beatty, R.C.A.

DIFFERENT KINDS OF REPRODUCTIONS

Reproductions of paintings, sculpture, and architecture are now published so extensively that it is not difficult to make a selection of representative works of art. Publishers will generally furnish catalogues upon request, and the purchaser will have little difficulty in learning the advantages of different kinds of reproductions, and in deciding which kind will suit his purpose. The character of various kinds of reproductions may be briefly indicated as follows:

Photographs and autotypes are of several kinds. The best are contact prints, which are made from negatives the same size as the print. When these are extra large they are necessarily expensive.

Bromide prints and platinotypes are usually enlargements from smaller negatives, and they can never be as clear and sharp as contact prints. The carbon prints are the most durable; but most of the photographic processes are practically permanent.

Process reproductions are of great variety, and may be quite as good as photographs for the purposes of schools, even when comparatively low in price.

Etchings and line engravings should, as a rule, not be chosen for the purpose of school decoration and study, unless they are facsimile reproductions of famous works.

Photogravure and intaglio prints are produced from photographs by a mechanical process of etching. The metal plates from which they are printed are retouched by hand. The prints however, have no hand work applied.

Heliogravures, collotypes, and autogravures are of much the same nature as photogravures, but are usually cheaper.

Of the reproductions which resemble photographs, half-tone prints are the cheapest that it is possible to make. In making half-tones a ruled glass screen is placed in front of the negative, and when the image is transferred to a metal plate and etched, a series of large and small dots forms the printing surface.

The ordinary colour print is made by means of a combination of three or four plates, by a process similar to that by which half-tones are made. This is generally called the tri-colour process. The different colours are separated by colour filters or screens placed in the camera between the sensitized plates and the picture or object, and three negatives are made from exactly the same position. In making these negatives the ruled glass screen is used, as in the case of the half-tones. Prints are made from the negatives by superimposing one over the other with yellow, red, and blue inks corresponding to the colour filters used with the sensitized plates. The finest rulings of screens known are 400 lines to the inch. In order to print these successfully, inks and paper of the highest quality, with slow press-work, are required. For the best prints a black plate is added, making a fourth impression to add depth of tone, and occasionally a fifth impression is given with a plate representing canvas and the raised inequalities of paint. Colour prints made from the original works by this process may be almost facsimiles of the originals.

Other kinds of colour prints are lithographs, colour etchings, and Japanese prints. In producing a lithograph a drawing must be made for each colour of the print. These drawings are usually executed on a stone surface with a black grease crayon. In printing, the ink from the roller is left only on the parts of the stone where the crayon has touched. In making coloured lithographic prints there are often as many as twelve impressions.

Japanese coloured prints are reproductions of an original colour drawing. The pattern covered by each tint is cut on a wood block to exactly the same shape as in the original drawing. The colours are applied to the blocks, and the printing is done by hand. Ten or twelve blocks may be used for one print. Reproductions of these prints are now made by a mechanical process, so that they are available for school decoration and for study.

Mural Decorations by C. W. Jefferys, A.R.C.A., in the residence of D. B. Hanna, Esq., Toronto. By permission of Mr. Hanna.

Scenes from "The Lady of the Lake"

"Forced Roderick's weapon from his hand,
And, backward borne upon the lea,
Brought the proud Chieftain to his knee."

"Fair dreams are these, the maiden cried
(Light was her accent, yet she sigh'd;)
Yet is this mossy rock to me
Worth splendid chair and canopy."

"But scarce again his horn he wound,
When lo! forth starting at the sound,
* * * * * *
A damsel guider of its way,
A little skiff shot to the bay."

PICTURES

The important considerations to be kept in view in the selection of pictures for study and decoration may easily be overlooked in a natural enthusiasm for a pretty picture. For it must be remembered that a picture may be pretty, it may be humorous, it may have sentiment, it may exert a healthful influence, it may in general have a strong human appeal, and yet it may not be a good picture for educational purposes. It is also true that individuals may differ as to what constitutes an ideal picture for educational purposes. The observation of a few simple principles will, however, enable the average individual, even though he is without expert knowledge, to make a fairly good selection. These principles may be stated as follows:

1. Works of art which are used for study and for decoration should deal with simple subjects, and should be such as to appeal to the natural and healthy interests of the pupil. Such pictures, for example, as "Dignity and Impudence" (Landseer), "The Frugal Meal" (Israëls), "The Boyhood of Sir Walter Raleigh" (Millais), can be easily understood, and appeal to the interests of children.

2. They should possess genuine artistic merit, and should serve as a standard for the development of a critical taste in art. Generally the besetting sin of the person who has little technical knowledge is over-sentimentality and a preference for minuteness of finish.

3. Even small collections should represent the various schools and periods and should thus afford opportunity for the study of the history of art at a suitable stage of the pupil's education. If the historical connection and significance of the picture were kept in view, the name of the artist would assume due importance, and the comparative merits of the different schools of painting would be more clearly understood.

4. The quality of the reproduction should be as high as possible; but the amount of money at the disposal of the teacher or the trustees, and the number of pictures to be bought, must be a factor in determining the price to be paid. It should be remembered that the most expensive picture is not necessarily the best, although it is generally true that the price is an indication of quality. A comparatively cheap mechanical reproduction of a good photograph may be better than a poor photograph or an expensive engraving. There is more ground for confidence in the accuracy of a picture produced by a mechanical colour process than in hand-coloured plates, although a judicious selection of either cannot be made without a competent knowledge of art.

THE FRAMING AND HANGING OF PICTURES

The framing and hanging of pictures requires so much knowledge and experience that, when possible, an artist or other expert should be consulted.*

It is evident that the questions of the framing and the hanging of pictures cannot be separated. The moulding chosen for the frames must, as far as possible, suit not only the character of the picture, but also the wall and the adjacent woodwork, as well as the other pictures in the room. Frames should not obtrude themselves upon the attention, and though a frame may suit a picture it may not suit the wall or the adjacent woodwork, and may thus become a disturbing and accentuating object, when it should serve as a blending as well as a separating factor. If, however, mouldings are chosen of a flat type and of a similar tone and colour, it is usually possible to make a selection of mouldings that will harmonize with one another and with their surroundings.

Some pictures are of such a character that the best setting is obtained by the use of a mat of suitable tone, with narrow wood rim, while others require close framing, with wide, toned wood moulding. Large pictures with large details should have frames having a corresponding scale.

Furthermore, varied framings and varied kinds of pictures may be so arranged as to reduce their inharmonious character. Black line engravings, for example, do not hang well with photographs and colour prints; but photographs, colour prints, and pictures of one tint may be hung on the same wall. A picture of more neutral colour often serves by contrast to separate pictures whose colours do not harmonize.

*_School Sanitation and Decoration_, by Burrage and Bailey, (D. C. Heath & Co., Boston) contains many valuable suggestions on the framing and hanging of pictures.

Too many pictures in a room or upon a wall have a bad decorative effect because they provide too many points of focus for the attention. Large pictures should be surrounded by wide spaces. Dark pictures should be hung in the lightest rooms or parts of rooms, while dark corners may be illumined by bright or strong-coloured pictures. If the character of the pictures permit, it is desirable that a uniform style of framing should be adopted for each room. This, however, is largely a matter of taste.

Pictures should not be hung so high that short persons may not be able to see them, or so low as to be in danger of damage; and only when of very large dimensions should they rest on a wainscot. As a rule, pictures should not show the hanging wires and should hang nearly flat on the walls.

CASTS

The purchaser of casts should be on his guard against faulty moulds, and surfaces that have been touched up or smoothed off. Artists usually require the casts purchased for the study of drawing from the Antique to be delivered with the lines showing the division of the piece moulds, in order to judge of the accuracy of the placing of the edges. It is only by accuracy in this respect that distortion can be avoided.

PICTURES AND CASTS

Casts may be associated with pictures, provided that the casts are of an ivory tone, and that the balance of light and dark accents in the room is properly kept. Bas-reliefs placed on walls, and busts or figures on pedestals may also be arranged to make agreeable spacings in the room in combination with the accents provided by doors, windows, pieces of furniture, black-boards, and pictures.

ORDERING PICTURES

The publishers' catalogues vary considerably in method of presenting lists of reproductions. In some catalogues pictures are classified according to artists, in others according to schools or periods, and still others according to galleries and collections. Besides noting the method of classification, the purchaser should observe carefully the signs used to indicate the sizes, prices, and kinds of print; and those who are responsible for the selection of pictures should either acquire some knowledge of the different kinds of reproductions, or should employ expert assistance.

DIFFICULTY IN COMPLETING LISTS

No list of works of art compiled for educational purposes, however carefully selected, can be perfect or can receive the approbation of every one. Tastes differ, especially in the field of aesthetics. Artists, perhaps most of all, differ from one another. Their differences, however, are generally clear and sharp, because they relate to controversies regarding technical knowledge or regarding the general purposes of art; and as a consequence, the disputants are able to give very definite reasons for their preferences. Extreme views are common among both artists and amateurs, but knowledge usually brings breadth and liberality.

The lists given below, though carefully selected, are limited because of the lack of published material, and also because of the purpose to which they are to be applied; many popular pictures found on the walls of homes and schools are not mentioned, because they are not truly helpful in the cultivation of taste. These lists may, however, be much extended by those who possess the necessary knowledge.

ARCHITECTURE

PHOTOGRAPHS OR PRINTS

EGYPTIAN

Subject	Place
The Temple at Edfu	Egypt
Ramesseum in Thebes	Egypt
The Two Colossi	Egypt
The Sphinx and Pyramids	Egypt
Great Temple in Luxor	Egypt
Great Temple in Karnak	Egypt
Island at Philæ, and Temple	Egypt
Temple in Philæ	Egypt
Temple in Denderah	Egypt
Temple of Jupiter	Baalbec, Egypt

GREEK

Acropolis	Athens
The Propylæa	Athens
The Parthenon	Athens
The Erechtheum	Athens
The Caryatides	Athens
The Temple of Theseus	Athens
Choragic Monument of Lysicrates	Athens
Gate of the Lions	Mycenæ, Greece
Temple of Neptune	Pæstum, Italy

ROMAN

Colosseum	Rome
Arch of Titus	Rome
Arch of Constantine	Rome
Column of Trajan	Rome
Forum	Rome
Pantheon of Agrippa	Rome
Home of Sallust	Pompeii

BYZANTINE

St. Sophia	Constantinople
St. Mark's	Venice

ROMANESQUE

Church	Angoulême
Baptistry	Florence
Cathedral	Peterborough
Dome	Bamberg

MOORISH

Alhambra	Granada
Court of Lions	Granada
The Fountain	Granada

GOTHIC (ITALY)

Piazza della Signoria	Florence
Palazzo Vecchio	Florence
Cathedral	Milan
Certosa	Pavia
Doge's Palace	Venice
Ca' d'Oro	Venice
The Rialto Bridge	Venice
Bridge of Sighs	Venice

GOTHIC (GERMANY)

Subject	Place
Cathedral	Cologne
St. Lawrence Church	Nuremberg
Cathedral	Strasburg

GOTHIC (FRANCE)

Château Amboise	Amboise
Château Blois	Blois
Notre Dame	Paris
Tour St. Jacques	Paris
Cathedral	Amiens
Cathedral	Rouen
Cathedral	Chartres

GOTHIC (GREAT BRITAIN)

Canterbury Cathedral	England
Ely Cathedral	England
Durham Cathedral	England
York Cathedral	England
Exeter Cathedral	England
Lichfield Cathedral	England
Wells Cathedral	England
Lincoln Cathedral	England
Salisbury Cathedral	England
Westminster Abbey	England
Holyrood Palace	Edinburgh, Scotland

RENAISSANCE (ITALY)

Baptistry	Pisa
Cathedral	Pisa
Leaning Tower	Pisa
St. Peter's	Rome
Vatican	Rome

MODERN (FRANCE)

La Madeleine	Paris
Place de la Concorde	Paris
Arc de Triomphe	Paris
Trocadero	Paris
Palace	Versailles, Paris
Louvre	Paris
Château	Fontainbleau, Paris

SCULPTURE

PHOTOGRAPHS OR PLASTER CASTS

Subject		Locality of Original
ASSYRIAN		
Lion Hunt		British Museum
EGYPTIAN		
Statuette of King		Louvre, Paris
GREEK		
Lysicrates Scroll		Athens
Stela	Temple of Theseus	Athens
Head of Horse	Parthenon	Athens

Subject		Locality of Original
Nike of Samothrace (Winged Victory)		Louvre, Paris
Frieze, Parthenon	50 slabs, 42 inches high	British Museum
Three Fates, Parthenon		British Museum
Orpheus, Eurydice, and Hermes		Naples
Victory Untying Sandals (Praxiteles)		Olympia Museum, Athens
Hermes (Praxiteles)		" " "
Homer, Head, Low Relief		
Minerva		Louvre, Paris
Medusa, Rondanini		Munich
Jupiter of Otricoli		Vatican, Rome
Juno Ludovisi		Rome
Diana of Versailles		Louvre, Paris
Diana (Robing)		Louvre, Paris
Demosthenes		Vatican, Rome
Sophocles		Naples
Diana of Gabii		Louvre, Paris
Venus de Milo		Louvre, Paris
Minerva		Vatican, Rome
Niobe (Mother)		Uffizi, Florence
Tanagra Figurines		Various Galleries

ROMAN

Frieze, Two Cherubs with Vase		Rome
Scroll		Rome
Augustus Cæsar		Vatican
Julius Cæsar		British Museum
Homer		British Museum

RENAISSANCE

Artist	Subject	Locality of Original
Verocchio	Colleoni (Statue)	Venice
Andrea della Robbia	Annunciation of the Virgin	Florence
	Bambino	Florence
Luca della Robbia	Singing Boys and Girls	Florence
	Madonna and Child	
	Florentine Shield, with Eagle	
	Florentine Shield, with Fleur-de-lis	

EAST AND WEST EXPOSURE

SOUTHERN EXPOSURE

HALL

NORTHERN EXPOSURE

Artist	Subject	Locality of Original
Donatello	Cherubs Dancing	Florence
	St. Cecilia	London
	St. John	Florence
	St. George	Florence
Giovanni da Bologna	Cupids Singing	
Michelangelo	Madonna and Child	Florence
	David's Head	Florence
	Moses	Rome
	Slave's Head	Louvre, Paris
	MEDIÆVAL	
Peter Vischer	King Arthur	Innsbrück
Beitstoss	Madonna	Nuremberg
Raphael	Head of Girl (wax)	Lille
	MODERN	
Canova	Head of Napoleon	London
Houdon	Voltaire	Paris
Thorvaldsen	Lion of Lucerne	Lucerne
Chapu	Joan of Arc	Luxembourg, Paris
Barye	Walking Lion	Louvre, Paris
	Tiger Devouring a Crocodile	Paris
Rodin	Le Penseur	Pantheon, Paris

PICTURES

PHOTOGRAPHS OR PRINTS

Artist	Subject	Locality of Original
	ITALIAN SCHOOL	
Cimabue (1240-1302)	Madonna	Florence
Giotto (1266-1336)	Portrait of Dante	Florence
	Flight into Egypt	Padua
Orcagna (1308-1368)	Triumph of Death	Pisa
	Coronation of the Virgin	National Gallery, London
Fra Angelico (1387-1452)	Coronation of the Virgin	Uffizi, Florence
	Twelve Angels Playing on Musical Instruments	Uffizi, Florence
Masaccio (1401-1442)	Tribute Money	Uffizi, Florence
Gozzoli, Benozzo (1420-1498)	Adoration of the Magi	Florence
Mantegna (1431-1506)	Madonna and Child Enthroned	National Gallery, London
Bellini, Giovanni (1427-1516)	Madonna and Child	National Gallery, London
	Doge, Portrait	National Gallery, London
Lippi, Fra Filippo (1406-1469)	Annunciation	National Gallery, London
	Virgin and Child	Uffizi, Florence

Artist	Subject	Locality of Original
Lippi, Filippino (1457-1504)	Virgin in Adoration	Florence
	Praying Angel	National Gallery, London
Botticelli (1447-1510)	Virgin and Child	Milan
	Spring	Florence
	Madonna and Child	National Gallery, London
Giorgione (1478-1511)	Virgin Enthroned	Cathedral, Castlefranco
Francia, Francesco (1450-1517)	Pietà: lunette	National Gallery, London
Credi, Lorenzo di (1459-1537)	Annunciation	Uffizi, Florence
Carpaccio (1490-1522)	Presentation of the Saviour in the Temple	Venice
	Vision of St. Ursula	Venice
	Angel with Lute	Venice
da Vinci, Leonardo (1452-1519)	The Last Supper	Milan
	Mona Lisa	Louvre, Paris
	Head of Christ	Milan
Luini, Bernardino (1460-1530)	Madonna of the Rose Bower	Milan
Michelangelo (1475-1564)	Five Sybils	Rome
Bartolommeo, Fra (1475-1517)	Angel with Lute	Lucca
Il Sodoma (1477-1549)	St. Sebastian	Uffizi, Florence
Perugino (1446-1523)	Virgin Adoring Infant Christ	National Gallery, London
Raphael (1483-1520)	Sistine Madonna	Dresden
	Transfiguration	Vatican, Rome
	Madonna della Sedia	Pitti Palace, Florence
	School of Athens	Vatican, Rome
	St. Cecilia	Bologna
Moroni (1510-1578)	The Tailor	National Gallery, London
Titian (1477-1576)	The Tribute Money	Dresden
	Assumption of the Virgin	Venice
	Portrait of a Man	Cassel Gallery
	Artist's Daughter	Berlin.
Sarto, Andrea del (1487-1531)	St. John the Baptist	Pitti Palace, Florence
	The Sculptor	National Gallery, London
Corregio (1494-1534)	Holy Night	Dresden
Palma Vecchio (1480-1528)	Santa Barbara	Venice
	Portrait of Poet	National Gallery, London
Tintoretto (1518-1594)	Miracle of St. Mark	Venice
Veronese (1528-1588)	Marriage at Cana	Louvre, Paris
	Adoration of Magi	Devonshire Collection, England
	Vision of St. Helena	National Gallery, London
Domenichino (1581-1641)	St. Cecilia	Louvre, Paris
Reni, Guido (1575-1642)	Aurora	Rome
	St. Michael and the Dragon	Rome
	Ecce Homo	National Gallery, London
Guercino (1590-1666)	Samian Sybil	Florence
	Expulsion of Hagar	Milan

Artist	Subject	Locality of Original
Caravaggio (1569-1609)	Holy Trinity	Rome
Dolci, Carlo (1616-1686)	St. Cecilia	Dresden
Maccari (1640-)	Cicero's First Oration against Catiline	Rome
Segantini, G.	The Punishment of Luxury.	Liverpool

FLEMISH SCHOOL

Hubert van Eyck (1366-1426).. Jan van Eyck (1390-1440)..	Singing Angels	Berlin
Memling (about 1430-1494)	The Virgin and Infant Jesus.	Louvre, Paris
Massys, Q. (1466-1530)	Descent from the Cross	Museum, Antwerp
Van der Weyden (1435-1464)	St. Luke Drawing the Virgin.	St. Petersburg
Rubens (1577-1640)	The Painter's Sons	Vienna
	Playing Children	Berlin
Van Dyck (1599-1641)	Children of Charles I.	Dresden
	Baby Stuart	Turin
	Philip, Lord Wharton	St. Petersburg
Teniers (1610-1690)	Dutch Interior	

GERMAN SCHOOL

Schöngauer (1420-1488)	Madonna of the Rose Hedge.	Cathedral, Colmar
Dürer (1471-1528)	Hieronymus Holzschuher	Berlin
Holbein (1497-1543)	Madonna and Child	Darmstadt
	Duchess of Milan	National Gallery, London
	George Gisze	Berlin
Kauffman, Angelica (1741-1807).	The Vestal	Dresden
Richter (1823-1884)	Queen Louise	Cologne
Knaus (1829-)	Rest in Flight	
Piloty (1826-1886)	Thusnelda	Munich
Lenbach (1836-1904)	Bismarck	Washington
Brözik (1852-1901)	Columbus at the Court of Ferdinand and Isabella	New York
Hofmann (1824)	The Tribute Money	
Boecklin (1827-1900)	Isle of the Dead	
Von Bartels	In the Surf	

DUTCH SCHOOL

Hals, Franz (1580-1666)	The Jester	Amsterdam
	A Family Group	National Gallery, London
	Laughing Cavalier	Wallace Collection, London

Artist	Subject	Locality of Original
Rembrandt (1607-1669)	Portrait of Himself as an Officer	The Hague
	Man with Fur Cap	St. Petersburg
	The Syndics	Amsterdam
	Holy Family	
	The Man with the Golden Helmet	Berlin
Potter (1625-1654)	Landscape with Animals	Amsterdam
	Young Bull	The Hague
Ruysdael (1628-1682)	Landscape with Windmill	Amsterdam
Terburg, Gerard (1608-1681)	The Concert	Louvre, Paris
Ver Meer, Jan (1632-1696)	View of Delft	The Hague
	The Pearl Necklace	Berlin
Wouwerman (1619-1668)	The Burning Mill	The Hermitage, St. Petersburg
Hobbema (1638-1709)	Avenue Middleharnais	National Gallery, London
De Hooch (1632-1681)	Courtyard of a Dutch House	National Gallery, London
Mauve (1838-1888	Spring	New York
Isräels (1824-1911)	Interior of a Cottage	Washington
	The Frugal Meal	Glasgow
	The Old Clothdealer	Amsterdam
	Children of the Sea	
Maris (1837-1899)	The Mill	

SPANISH SCHOOL

Ribera (1588-1656)	Diogenes	Dresden.
Velasquez (1599-1660)	Æsop	Prado, Madrid
	"Don Juan of Austria" (Court Fool of Philip IV)	Prado, Madrid
	The Surrender of Breda	Prado, Madrid
	The Tapestry Weavers	Prado, Madrid
	The Maids of Honour	Prado, Madrid
Mürillo (1618-1682)	Children of the Shell	Prado, Madrid
	Holy Family	Louvre, Paris
Goya (1746-1828)	Portrait of Donna Isabel	National Gallery, London

FRENCH SCHOOL

Poussin (1594-1665)	Shepherds of Arcadia	Louvre, Paris
Claude Lorrain (1600-1682)	Noon	St. Petersburg
	Evening	St. Petersburg
Watteau (1684-1721)	Lute Player	
	Embarkment for Cythera	Louvre, Paris
Boucher (1704-1770)	The Nest	Louvre, Paris
Greuze (1725-1805)	The Broken Pitcher	Louvre, Paris
	Girl with Apple	National Gallery, London
David (1748-1825)	Madame Récamier	Louvre, Paris
Le Brun (Vigée) (1755-1842)	Portrait of Herself and Daughter	Louvre, Paris
Prud'hon (1758-1823)	Josephine	Louvre, Paris
Vernet (1789-1863)	Prayer in the Desert	

Artist	Subject	Locality of Original
Ingres (1780-1867)	Œdipus	Louvre, Paris
Corot (1796-1875)	Dance of the Nymphs	Louvre, Paris
	The Lake	Louvre, Paris
Delacroix (1798-1863)	Dante and Virgil	Louvre, Paris
Delaroche (1797-1856)	The Young Martyr	Louvre, Paris
Gérôme	Death of Cæsar	
Diaz (1809-1860)	Wood Interior	Louvre, Paris
Daubigny (1817-1878)	Spring	Louvre, Paris
Millet (1814-1875)	Angelus	Louvre, Paris
	Gleaners	Louvre, Paris
	Feeding her Birds	Museum, Lille
Rousseau	Forest of Fontainbleau	Louvre, Paris
Dupré, Jules (1812-1889)	Landscape	Louvre, Paris
Manet (1832-1883)	Boy with Sword	New York
Courbet (1819-1877)	The Wave	Louvre, Paris
Troyon (1810-1865)	Return to the Farm	Louvre, Paris
Meissonier (1815-1891)	"1814"	Louvre, Paris
Jacque (1813-1890)	Sheepfold	New York
Van Marcke (1827-1890)	The Mill	New York
Breton, Jules (1827-1906)	The Gleaner	Luxembourg, Paris
Dupré, Julien (1851-)	The Escaped Cow	Paris
	The Balloon	New York
Lepage, Bastien (1848-1885)	Joan of Arc	New York
	Resting	Paris
Dagnan-Bouveret (1852-1897)	At the Watering Trough	Paris
Renouf, Emile (1845-1894)	The Helping Hand	Washington

ENGLISH SCHOOL

Volpe (1530)	Field of the Cloth of Gold	Hampton Court Palace
	Departure of Henry from Dover	Hampton Court Palace
Hogarth (1697-1764)	The Shrimp Girl	National Gallery, London
	Portrait of Himself	
Reynolds (1723-1792)	Robinetta	National Gallery, London
	Age of Innocence	National Gallery, London
	Infant Samuel	National Gallery, London
	The Strawberry Girl	Wallace Collection, London
	Miss Bowles	Wallace Collection, London
	Duchess of Devonshire	Devonshire Collection, England
	Angels' Heads	National Gallery, London
	Mrs. Hoare and Son	Wallace Collection, London
Hoppner (1758-)	Sisters	

Artist	Subject	Locality of Original
Romney (1734-1802)	Parson's Daughter	National Gallery, London
Gainsborough (1727-1788)	Portrait of Mrs. Siddons	National Gallery, London
	Blue Boy	Westminster Collection, England
Morland (1763-1804)	Midday Meal	New York
Raeburn (1756-1823)	Mrs. Scott Moncrieff	Edinburgh Gallery, Scotland
	Sir Walter Scott	Earl of Hume Collection
Lawrence (1769-1830)	Mrs. Siddons	National Gallery, London
Constable (1776-1837)	The Hay Wain	National Gallery, London
	Salisbury Cathedral	National Gallery, London
Turner (1775-1851)	Dido Building Carthage	National Gallery, London
	Ulysses Deriding Polyphemus	National Gallery, London
	Fighting Téméraire	National Gallery, London
Crome (1768-1821)	Landscape with Windmill	National Gallery, London
Landseer (1802-1873)	Shoeing the Bay Mare	National Gallery, London
	Spaniels of King Charles	National Gallery, London
	Dignity and Impudence	National Gallery, London
	A Distinguished Member of the Royal Humane Society	National Gallery, London
	Study of Lion	National Gallery, London
Brown, Ford Madox	Christ Washing St. Peter's Feet	Tate Gallery, London
Burne-Jones (1833-1898)	King Cophetua and the Beggar Maid	Tate Gallery, London
Millais (1829-1896)	Lorenzo and Isabella	Liverpool
	Boyhood of Sir Walter Raleigh	Tate Gallery, London
	North-West Passage	Tate Gallery, London
Rossetti (1828-1882)	Dante's Dream	Liverpool
	Beata Beatrix	Tate Gallery, London
Hunt, Holman (1827-1910)	Light of the World	Oxford
	Finding of Christ in the Temple	Birmingham
Walker, Frederick (1840-1875)	Vagrants	Tate Gallery, London
Watts, G. F. (1817-1904)	For He had Great Possessions	Tate Gallery, London
	Sir Galahad	Henderson Collection London
	Lord Tennyson	National Portrait Gallery, London
Leighton (1830-1896)	Captive Andromache	Manchester
Butler, Lady	Roll Call	National Gallery, London
Moore, Albert	Reading Aloud	Glasgow
Alma-Tadema (1836-1912)	A Reading from Homer	Private Collection
Rivière, Briton (1840-)	Daniel in the Lion's Den	Walker Gallery, Liverpool
Brangwyn, Frank	Columbus Sighting the New World	

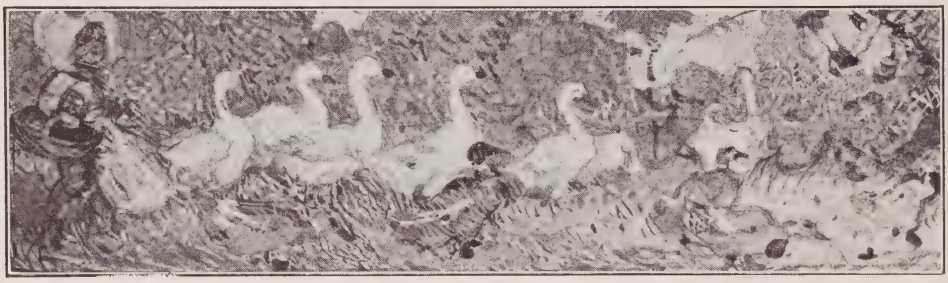
Artist	Subject	Locality of Original
Swan, J. (1847-1910)	Lioness and Cubs	J. C. Alston, Esq.
	Leopardess Walking	J. C. Alston, Esq.
Brown, Arnesby	The Bridge	Liverpool
Clausen, G.	The Golden Barn	
Cole, Vicat	The Pool of London	Tate Gallery, London
Bough, Sam. (1822-1878)	Burns' Cottage	Mrs. Reid, Scotland
Dicksee, Margaret I.	The Child Handel	
Lucas, Seymour	The Armada in Sight	
	A Whip for Van Tromp	Leicester
Boughton, G. H. (1834-)	The Road to Camelot	Liverpool
Orchardson, Sir W.	Napoleon on Board the Bellerophon	Tate Gallery, London
	Her Mother's Voice	Tate Gallery, London
Wyllie, W. L.	Pool of London	Tate Gallery, London
Peel, Paul	The Unexpected Meeting	

AMERICAN SCHOOL

Copley (1737-1815)	Portrait of Samuel Adams	Museum, Boston
Hunt (1824-1879)	The Flight of Night	Philadelphia, Pa.
Vedder (1836-)	Soul Between Faith and Doubt	
Saint Gaudens (1848-1907)	Shaw Memorial	Boston
Sargent (1856-)	Frieze of Prophets, and Hosea	Public Library, Boston
	Carnation, Lily, Lily, Rose	Tate Gallery, London
Melchers	War	Washington
	Peace	Washington
La Farge (1835-1910)	Suonatore	
Thayer (1849-)	Caritas	Museum, Boston
Blashfield (1843-)	Christmas Bells	
Abbey (1843-)	Round Table of King Arthur	Public Library, Boston
Whistler (1834-1903)	Portrait of His Mother	National Gallery, London
	Little Rose of Lyme Regis	Boston
Alexander (1856-)	The Evolution of the Book (six panels)	Washington
Turner, C. Y. (1850-)	Courtship of Miles Standish.	
Homer (1836-1910)	Fog Warning	Museum, Boston
Inness, George, Jnr. (1825-1894)	Coming Storm	Buffalo
Brush (1855-)	Mother and Child	Washington

REPRODUCTIONS OF JAPANESE COLOUR PRINTS

Artist	
Matahei (died 1650)	
Moronobu (1638-1714)	
Kiyonobu (1664-1729)	
Massanobu (1690-1768)	
Haronobu (1718-1770)	
Kiyonaga (1752-1818)	
Utumaru (1753-1805)	
Toyokuni (died 1825)	
Hokusai (1760-1849)	Thirty-six Views of Fugiyama
Hiroshige (1797-1868)	Sunset under a Bridge
	Fifty-three Views of Tokaido Road



Studies for Mural Decoration. F. S. Challener, R.C.A.

A CLASSIFIED LIST OF WORKS SUITABLE FOR STUDY AND DECORATION

For details, see pages 14-24.

KINDERGARTEN AND PRIMARY GRADES

SUBJECT	PLACE
The Pyramids,	Egypt
Temple of Theseus,	Athens
Arch of Titus,	Rome
Column of Trajan	Rome
Canterbury Cathedral,	Canterbury, England

SUBJECT	ARTIST
Bambino	Andrea della Robbia
Singing Boys	Luca della Robbia
Cherubs Dancing	Donatello
Cupids Singing	Giovanni da Bologna
Virgin and Child	Botticelli
Madonna of the Choir	Raphael
Angel with Lute	Carpaccio
Singing Angels	Van Eyck
Playing Children	Rubens
Baby Stuart	Van Dyck
Rest in Flight	Knaus
Jester	Hals
The Frugal Meal	Isräels
Children of the Shell	Murillo
The Maids of Honour	Velasquez
Girl with Apple	Greuze
Portrait of Herself and Daughter	Le Brun
Return to the Farm	Troyon
Sheepfold	Jacque
The Escaped Cow	Dupré, Julien
Miss Bowles	Reynolds
Infant Samuel	Reynolds
Age of Innocence	Reynolds
The Strawberry Girl	Reynolds
Duchess of Devonshire	Reynolds
Mrs. Hoare and Son	Reynolds
Spaniels of King Charles	Landseer
Dignity and Impudence	Landseer
Caritas	Thayer
The Unexpected Meeting	Peel
The Helping Hand	Renouf
Feeding her Birds	Millet
Children of the Sea	Isräels

INTERMEDIATE GRADES

EGYPTIAN ARCHITECTURE

SUBJECT	PLACE
The Temple at Edfu	Egypt
The Two Colossi	Egypt
The Sphinx and Pyramids	Egypt
Great Temple at Luxor	Egypt
Island at Philæ, and Temple	Egypt
Temple in Philæ	Egypt

GREEK ARCHITECTURE.

The Parthenon	Athens
The Erechtheum	Athens
The Caryatides	Athens
The Temple of Theseus	Athens
Temple of Neptune	Pæstum, Italy

ROMAN ARCHITECTURE

Subject	Place
Colosseum	Rome
Arch of Titus	Rome
Arch of Constantine	Rome
Column of Trajan	Rome

MOORISH ARCHITECTURE

Court of Lions	Granada, Spain

BYZANTINE ARCHITECTURE

St. Sophia	Constantinople
St. Mark's	Venice

GOTHIC ARCHITECTURE

Canterbury Cathedral	England
Ely Cathedral	England
York Cathedral	England
Westminster Abbey	England
Cathedral	Strasburg

RENAISSANCE ARCHITECTURE

Cathedral	Milan
Baptistry	Pisa
Cathedral	Pisa
Leaning Tower	Pisa
St. Peter's	Rome
Bridge of the Rialto	Venice
Bridge of Sighs	Venice
Cathedral	Strasburg
Château Amboise	Amboise, France
Louvre	Paris
Arc de Triomphe	Paris

GREEK SCULPTURE

Head of Horse, Parthenon	Athens
Nike of Samothrace (Winged Victory)	Louvre
Homer, Head, Low Relief	
Niobe (Mother)	Uffizi, Florence
Tanagra Figurines	Various Galleries

ROMAN SCULPTURE

Homer	British Museum

ITALIAN SCULPTURE

Subject	Artist	Locality of Original
Colleoni	Verocchio	Venice
Singing Boys and Girls	Luca della Robbia	Florence
Madonna and Child	" " "	
Bambino	Andrea della Robbia	Florence
Cupids Singing	Giovanni da Bologna	
David's Head	Michelangelo	Florence
Moses	"	Rome
Madonna and Child	"	Florence
Cherubs Dancing	Donatello	Florence
St. Cecilia	"	London
St. John	"	Florence
St. George	"	Florence
Head of Girl (wax)	Raphael	Lille

FRENCH SCULPTURE

Subject	Artist	Locality of Original
Walking Lion	Barye	Louvre, Paris

ITALIAN PAINTING

Coronation of Virgin	Angelico, Fra (1387-1452)	Uffizi, Florence
Twelve Angels Playing on Musical Instruments	" "	Uffizi, Florence
Tribute Money	Masaccio (1401-1442)	Uffizi, Florence
Virgin Enthroned	Giorgione (1478-1511)	Castlefranco
Angel with Lute	Carpaccio (1420-1522)	Venice
Madonna of the Rose Bower	Bernardino (1460-1530)	Milan
Five Sybils	Michelangelo (1475-1564)	Rome
Angel with Lute	Bartolommeo, Fra (1475-1517)	Lucca
Madonna della Sedia	Raphael (1483-1520)	Pitti Palace, Florence
St. Cecilia	" "	Bologna
The Tribute Money	Titian (1477-1576)	Dresden
Holy Night	Correggio (1494-1534)	Dresden
Marriage at Cana	Veronese (1528-1588)	Louvre, Paris
Adoration of Magi	" "	Devonshire Collection, England
St. Cecilia	Domenichino (1581-1641)	Louvre, Paris
Aurora	Guido, Reni (1575-1642)	Rome
Samian Sybil	Guercino (1590-1666)	Uffizi, Florence
St. Cecilia	Dolci, Carlo (1616-1686)	Dresden

FLEMISH PAINTING

Singing Angels	Hubert van Eyck (1366-1426) ... Jan van Eyck (1390-1440)	Berlin
St. Luke Drawing the Virgin	Van der Weyden (1435-1464)	St. Petersburg
The Painter's Sons	Rubens (1577-1640)	Vienna
Playing Children	" "	Berlin
The Children of Charles I.	Van Dyck (1599-1641)	Dresden
Baby Stuart	" "	Turin
Dutch Interior	Teniers (1610-1690)	

GERMAN PAINTING

George Gisze	Holbein (1497-1543)	Berlin
Queen Louise	Richter (1823-1884)	Cologne
Rest in Flight	Knaus (1829-)	

DUTCH PAINTING

The Jester	Hals, Franz (1580-1666)	Amsterdam
Laughing Cavalier	" "	Wallace Collection, London
The Syndics	Rembrandt (1607-1669)	Amsterdam
The Man with the Golden Helmet	" "	Berlin
Landscape with Windmill	Ruysdael (1628-1682)	Amsterdam
The Concert	Terburg, Gerard (1608-1681)	Louvre, Paris
The Pearl Necklace	Ver Meer, Jan (1632-1696)	Berlin
Avenue Middleharnais	Hobbema (1638-1709)	National Gallery, London
Spring	Mauve (1838-1888)	New York
Interior of a Cottage	Isräels (1824-1911)	Washington

SPANISH PAINTING

The Tapestry Weavers	Velasquez (1599-1600)	Prado, Madrid
The Maids of Honour	" "	Prado, Madrid
Children of the Shell	Murillo (1618-1682)	Prado, Madrid

DEPT. OF EDUCATION
HISTORICAL COLLECTION

FRENCH PAINTING

Artist	Subject	Locality of Original
Shepherds of Arcadia	Poussin (1594-1665)	Louvre, Paris
Embarkment for Cythera	Watteau (1684-1791)	Louvre, Paris
The Broken Pitcher	Greuze (1725-1805)	Louvre, Paris
Portrait of Herself and Daughter	Le Brun (Vigée) (1755-1842)	Louvre, Paris
Dance of the Nymphs	Corot (1796-1875)	Louvre, Paris
The Lake	" "	Louvre, Paris
Angelus	Millet (1814-1875)	Louvre, Paris
Gleaners	" "	Louvre, Paris
Boy with Sword	Manet (1832-1883)	New York
Return to the Farm	Troyon (1810-1865)	Louvre, Paris
The Gleaner	Breton (1827-1906)	Luxembourg, Paris
The Escaped Cow	Dupré, Julien (1851-)	Paris
The Balloon	" "	New York
Joan of Arc	Lepage, Bastien (1848-1885)	New York
Resting	" "	Paris

ENGLISH PAINTING

Robinetta	Reynolds (1723-1792)	National Gallery, London
Age of Innocence	" "	National Gallery, London
Infant Samuel	" "	National Gallery, London
The Strawberry Girl	" "	Wallace Collection, London
Miss Bowles	" "	Wallace Collection, London
Duchess of Devonshire	" "	Devonshire Collection, London
Angels' Heads	" "	National Gallery, London
Parson's Daughter	Romney (1734-1802)	National Gallery, London
Blue Boy	Gainsborough (1727-1788)	Westminster Collection, England
Mrs. Scott Moncrieff	Raeburn (1756-1823)	Edinburgh Gallery, Scotland
The Hay Wain	Constable (1776-1837)	National Gallery, London
The Fighting Téméraire	Turner (1775-1851)	National Gallery, London
Shoeing the Bay Mare	Landseer (1802-1873)	National Gallery, London
Spaniels of King Charles	" "	National Gallery, London
Dignity and Impudence	" "	National Gallery, London
A Distinguished Member of the Royal Humane Society.	" "	National Gallery, London
Christ Washing St. Peter's Feet	Brown, Ford Madox	Tate Gallery, London
Boyhood of Sir Walter Raleigh	Millais (1829-1896)	Tate Gallery, London
North-West Passage	" "	Tate Gallery, London
Finding of Christ in the Temple	Hunt, Holman (1827-1910)	Oxford, England
Sir Galahad	Watts, G. F. (1817-1904)	Henderson Collection, London
For He Had Great Possessions	" "	Tate Gallery, London
Roll Call	Butler, Lady	National Gallery, London
Burns' Cottage	Bough, Sam. (1822-1878)	Mrs. Reid, Scotland
The Armada in Sight	Lucas, Seymour	
Napoleon on Board the Bellerophon	Orchardson, Sir W.	Tate Gallery, London

AMERICAN PAINTING

Frieze of Prophets, and Hosea	Sargent (1856-)	Boston Public Library
War	Melchers	Washington
Peace	"	Washington
Caritas	Thayer (1849-)	Museum, Boston

Subject	Artist	Locality of Original
Christmas Bells	Blashfield (1848-)	
Round Table of King Arthur	Abbey (1843-)	Boston Public Library
Little Rose of Lyme Regis	Whistler (1834-1903)	Boston
The Evolution of the Book (six panels)	Alexander (1856-)	Washington
Fog Warning	Homer (1836-1910)	Museum, Boston
Mother and Child	Brush	Washington

SENIOR GRADES

For all the higher grades of the Public Schools and for the Normal Schools, High Schools, and Collegiate Institutes, the full list given on pages 14-24 may be used for selection.

Efforts are being made to secure, for school use, prints of works by Canadian artists.

LIST OF PUBLISHERS AND MANUFACTURERS OF REPRODUCTIONS OF WORKS OF ART

Edward Arnold, 41-43 Maddox Street, Bond Street, London, England. *Historical Series.*

E. J. Arnold and Son, Leeds, England. (The Macmillan Co., of Canada, Toronto.) *Historical Incidents.*

Art for Schools Association, The Settlement, Tavistock Place, London, England. *All Classes of Reproductions.*

Atkinson, Mentzner, and Grover, 318 Washington Street W., Chicago. *Coloured Prints.*

Berlin Photographic Co., 305 Madison Avenue, New York. *Photogravures and Facsimiles.*

Braun and Co., (Maison Ad. Braun et Cie), 13 West 46th Street, New York. *Carbons, Colour Prints, Lantern Slides.*

George P. Brown and Co., 38 Lovett Street, Beverly, Mass. *Prints.*

Bureau of University Travel, Trinity Place, Boston, Mass. *The University Prints.*

P. P. Caproni and Brother, 1914 Washington Street, Boston, Mass. *Plaster Casts.*

The Cosmos Picture Co., 119 West 25th Street, New York. *Prints.*

Curtis and Cameron, Pierce Building, Boston, Mass. *The Copley Prints.*

Elson Art Publication Co., Belmont, Mass. *Carbon Photographs, Photogravures.*

Emery School Art Co., 372 Boylston Street, Boston, Mass. *Prints and Photographs.*

Henry Graves and Co., 6 Pall Mall, London, England. *Engravings.*

Franz Hanfstaengl, 16 Pall Mall East, London, England. *Photogravures and Carbon Prints.*

C. Hennecke, Milwaukee, Wisconsin. *Plaster Casts.*

Longmans, Green, and Co., 4th Avenue and 30th Street, New York. *Historical Wall Pictures.*

W. A. Mansell and Co., 405 Oxford Street, London, England. (Geo. Ridout and Co., 77 York Street, Toronto, Canadian Agents). *Photographs, Carbons, and Platinotypes.*

J. P. McCaskey, Lancaster, Pa. *Engravings.*

The Medici Society, Ltd., London, England. (Geo. Ridout and Co., 77 York Street, Toronto, Canadian Agents). *The Medici Prints, The National Portrait Series.*

The Perry Pictures Co., Malden, Mass. *Prints.*

The Prang Educational Co., Boston, Mass. *Photographs, Carbons, and Reproductions.*

E. T. Shima, 20 East 23rd Street, New York. *Reproductions of Japanese Prints.*

The Soule Art Publishing Co., 500-510 Dudley Street, Roxbury Station, Boston, Mass. *Photographs and Lantern Slides.*

Raphael Tuck & Sons, Art Publishers, Moorfield, London, England. (Toronto, Lumsden Building). *Picture Post-cards.*

Horace K. Turner Co., Oak Hill, Newton Centre, Boston, Mass. *Prints and Carbon Photographs.*

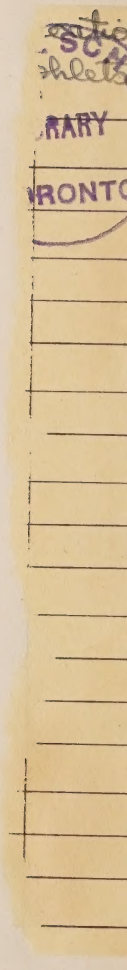
Taber Prang Art Co., Springfield, Mass. (Agents, The Geo. M. Hendry Co., Toronto).

The Geo. M. Hendry Co., 215 Victoria Street, Toronto, agents for Caproni and Brother, Elson Art Publication Co., C. Hennecke, The Prang Educational Co.; importers of *Reproductions.*

Toronto firms supplying *Reproductions* are: William Tyrrell & Co., 95 King St. East; Artists' Supply Co., 77 York St.; Mackenzie & Co., 95 Yonge St.; Roberts' Art Gallery, 729 Yonge St.; The Macmillan Co., of Canada, Bond St.; Art Metropole, 144 Yonge St.; J. Frank Raw, 67 Adelaide St. East.

James Wilson, Sparks St., Ottawa.

Printed by William Briggs, Toronto.


RARY
RONTO